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NEW PLAYS SEEN ON BROADWAY

to the extremes of safety and danger Charles Frohman deserves a courage an intermission. /He showed

This sweet, silly old fellow is the father of the new Romeo, his employer's put in the friend, "look out for the day daughter is the new Police of the new Romeo, his employer's put in the friend, "look out for the day daughter is the new Police of the new Police o daughter is the new Juliet, and when when they don't say anything." loves to the Teddy bears he despises.

as to petting ugly beasties, why, he is ance it. His gentle obduracy brings on have.' a money stringency, and the old op-timist is gloomed to pathetic pessi-

the spell, and they heard the stopping but he does end all his difficulties in of a motor car. A door was flung open, the beautiful ruins of an abbey, which looked to Miss Warner and May Roband into the quaint old toy shop- we see, however, in the gray of dawn through the window of which the face instead of moonlight. He is lighterof Nuremburg's famous clock was vis- hearted than many of his sort, because ible-strode a six-foot man, in the garb all his tribulations come really from of a sporting motorist. He was a long being mistaken for a rebel friend, who life that rises above the normal ninetyabsent elder son. He caught up his mother in his arms, hugged her, kissed her, and cried out vociferously: "I'm your little boy, mamma—your little boy, mamma—your little can be somether in his arms, hugged her, kissed of the Cromwell governor of the town. So we can contain ourselves when we your little boy, mamma—your little can contain ourselves when we have a hundred, is after all a village unto itself—a big and very sophisticated village, yet one in which baby boy!" No one in the theatre see O'Neill captured and taken before everyone knows everybody else by the leering governor, and even when sight, if not by acquaintance. In this approval, but not so much as a titter that wicked man sneaks across the community, May Robson is a considerof derision. Author Strong, however, cor it may have been Frohman, as he nately dropping dead from heart fail-atrical stunter. May is no relative to is said to have been himself the discov-erer of this play of unique pleasure), There is O'Neill in greater danger than fixed the limit of adult juvenility at a before, lest he be accused of murder- she is known at all throughout the dozen repetitions of "mamma" by the ing the assassin. The only way of es-country, but to the Broadway public dozen repetitions of "mamma" by the ling the assassin. The only way of escurity, but to the Broadway public cape is through a locked door, guarded on the other side by three armed men. O'Neill carries out a pretty plot to the specialty is eccentric makenup. She keeps so thriving a boarding house that he had returned from ly widowed, to the man of her first the lock of the loc America enriched by making and sell-ing Teddy bears. That stopped the door, whereupon the three guards her at \$200 a week. As she hasn't been

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as "O'Neill of Derry," the Irish drama made for Chauncey Olcott, and "The contract of safety in "O'Neill of Derry" is wide. Chauncey Olcott, making his New York debut in a two-dollar daringly peculiar comedy since "Peter Pan." It is written in such a naive spirit of unsophistication, so nearly despirit of unsophistication and the solution of the solution of the solution of the solution of the solution o void of common sense, so utter in the new melodrama. Still, he does vary the ness, and how the course of their true childishness of its sentiment, that entertainment by running it through love was at length made to sun medal for presenting it in cynical Broadway. "Peter Pan" had the prestige of J. M. Barrle and Maud Adams looked to for extra-measure by making by his wife, Margaret Illington, and to authorize its whimsical infantility. a witty speech in his own character. she was getting ready to act in it, The new play is from Austin Strong's generally unknown pen, and its central actor is W. J. Ferguson, noted ever so distinct near-deaths, and retained the larly suitable role for Margaret. So long as an expert in crisply serio-comic love in his heart, with the song on his the Mackay hearts were sickened by characterization, but no charmer of the lips unimpaired, and being pelted with the deferring of their hopes. senses, yet here assigned to the role bouquets, he was forced to make a of a man who shows sixty years in his speech. At the start he lumbered face, while neither his mind nor his heart gives out a sign of having grown to convince me of his sincerity in holding. den scene in "Romeo and Juliet," with paper critics might say was on his strong resemblance struck you? That a boy and a girl giving their love to mind. First he told of a morning at comes of their being uncle and nephew. each other over a garden wall. The the Lambs' club with an actor who had McRae now looks and acts just about being still more guilelessly affection- bad things about you?" asked a friend.

the action passes along to a resemblance of Dickens the new Caleb Plumstory about himself in Minneapolis, Olcott became more personal with a mer is discharged because he won't where he discussed with a journalist turn from the making of the dolls he friend the opinion of a Detroit paper that an actor should keep in the press, even if he has to irritate criticis to do The toymaker refuses to adapt him- it. Olcott inquired what was the best self to the Rooseveltian shift from dolls way to annoy writers to that end. "Do to Teddy bears. He regards his dollies you really want to irritate them?" he as fit creatures for children to love, but was asked. "Mildly," said the actor. "Well," the journalist concluded, "just no such nature-faker as to counten- keep right on acting as you always

There is nothing to irritate anyone in mism. Strong's diction is as plain as a Theodore Buri Sayre's "O'Neill of Dersingle-syllable primer, the plot as sim- ry." Sayre has had much experience in ple as a nursery tale, the construction writing this style of play for Olcott no more studied than a pile of baby and Andrew Mack. It ventures no in-building blocks and the action not less naive than that of the dolls. The allknowers in the initial audience were mantic melodrama of Irish popularity.

puzzled at first by the artlessness, and A young cavalier of Ireland, singing ried for awhile to construe it as an when not blarneying of rescuing ladies Finally, an automobile's honk broke group of children or a dog to sing to; bankrupt auction sale of the toymak-pursue her supposed assailant into an professional tourist. Her deferred hope adjoining room. Now, O'Neill is hid-ing behind that opened door, so that, but they erred in making the play when it is closed behind them, he es- themselves, instead of turning the story capes down the now unguarded pass- over to some expert farce writer, and

> enough of hope deferred to make the author's heart sick. Take first the Skill in eccentric make-up, as I said, Koven, decided to put their pens tegether in a work for Foy, and call it other comedian, and without any suc-cess. That wasn't the end of it, however, for the authors wrote it over again, this time basing it on a Dutch a bright, melodious and rather active show, but "The Snow Man" isn't laughable, and the authors remain heartsick from their deferred hopes.

Mr. and Mrs. Raynor Mackay, Lon-

New York, Nov. 29.—Seldom indeed er's home, and made the marriage of comedy, in which a Dr. Wake dressed does one week bring two plays so near the German Romeo and Juliet possible. the arm of a Lady Gerania, when she was thrown from a horse. That en-The contract of safety in "O'Neill of counter was in the doctor's parents' smoothly over obstacles of social

up above ten.

For a quarter of an hour "The Toy-maker of Nuremburg" is hour as he frankly expressed it, he den scene in "Power and Indian area."

To convince me of his sincerity in holding back. Then, when he "got warmed the authors figured as comedians, too. If you have ever seen Bruce McRae and Charles Wyndham, also, has their comes of their being uncle and nephew remainder of the first act resembles appeared in a new play the night betroe, Strong's toymaker of Nuremburg the morning reviews. "Do they say were his aunt, Wyndham's sister and the morning reviews." were his aunt, Wyndham's sister and wife of Bronson Howard; also Uncle Bronson and Mrs. McRae. As the object of McRae's ardent wooing in the play, Grace Elliston, was in size, configuration and style much like Mrs. McRae, the wife had a rare opportunity to see how he and she had looked when, in the process of real betrothal he hugged and kissed while telling her why, and how much he loved McRae is the heartiest of makebelieve lovers, and I wondered as watched Mrs. McRae and she watched Mr. McRae-but what's the use of essing at such a problem? A magazine story by Anne Warner,

entitled "The Rejuvenation of Aunt Mary," contained a wealthy New England old maid, who dotingly mothered a nephew, and came to New York to help him out of a scrape with a girl. While here, Aunt Mary fell into the kindly yet jovial hands of the nephew's fast-living chums, who made a sport of introducing her to the manners and customs of the Tenderloin. At a supper which they gave in her honor, she thought a soft-shell crab was an overgrown spider, that champagne was bot-Ibsenian problem; next, they were a in distress, his own especial colleen in their their constructions and that oysters in their Ibsenian problem; next, they were a particular, is not fighting a cruel Englittle inclined to disdain it, but soon lish landlord this time, nor has he a strength of stomach. She took to city ways, however, and carried them to son like a good one for Miss Robson's eccentric style of acting.

The core of New York, the center of age. For O'Neill is tricky as well as so it is weakly amateurish where it might be professionally strong. It was * * *

In the cases of two plays brought out here, "The Girls of Holland" and "Dr. Wake's Patient," there had been enough of hope deferred to make the

musical comedy in which the girls is Miss Robson's peculiar value. She mentioned in the title are not all of introduces the old maid at her home Holland's girls, as might be inferred as an Abigail Prue like Neil Burgess' from the title, but only three of them, in "The County Fair"—ruralistic in who sing and dance with three stu-dress, irascible in temper, but kindly who sing and dance with three students while passing through courtship into wedlock. Several years ago, when "Piff, Paff, Pouff" was new, New York bachelor quarters, she is a feminized Uncle Josh Whitcomb. York laughed at Eddie Foy as a sand-resembling in her initiation to city the salventures of Denman. In a scene at a seashore, he lay ways the adventures of Denman down to take a nap on the beach and Thompson in "The Old Homestead;" busied himself in the sand, so that when discovered he was mistaken for house, she is original with the "rejuone of those images that wandering venation" of Aunt Mary. When the sculptors mould for small coin at sea-side resorts. It was in that show that headache from her visit to her nephew. Foy won over New York to an agree- Her hair is in curl papers, and her ment with Chicago that he was a fun-night gown is plain; so that when she ment with Chicago that he play, actor. The writers of the play, gets up the figure she presents is still old-maidish. But as the action proceeds, point after point of change in her is disclosed. She smokes a cigar-"The Snow Man," because he would ette and drinks a cocktail before breakwayfarer had out of a sand dune. Foy didn't like it when it was done, and it adorned nightie, steps forth in the gidwas tried in several cities with an-diest outfit of lingerie that ever a belle of the Tenderloin wore.

* * * *
Miss Robson's debut was one of the funny stage incidents of a dozen years legend—of Stange's own origination, I ago. In girlhood, she had done some suspect—of a frozen man coming dancing, and she hired out to be merely who came near him, until love lit a extravaganza. Skirt dancing was at flame in his heart and he inelted away. that time a fad, and one of its experts Now, not "The Snow Man," for that time a fad, and one of its experts was to be a feature in the new show. On her way home from a rehearsal, with the skirt dancer in mind, Miss land," comes to the big theatre of Robson saw in a store window a wax with a stocking drawning drawning the with a stocking drawning drawn leg with a stocking drawn over it. That gave her an idea. The manager said it seemed to be good. "Well, if it proves to be," said the

thrifty woman, "how much will it lift my pay from fifteen per?"
"Leave that to me," he replied.
In the program on the opening night,

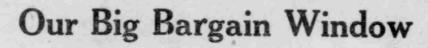
an unknown May Robson was set down for "a dance." Awhile after the well known skirt dancer had done her turn, Miss Robson came out similarly attired in long, flowing white draperies, with spacious folds of gossamer attached to sticks held in her hands, which she operated in the familiar manner like wings. But it soon became apparent that not her arms, but her legs, were doing surprising things. She kicked higher and higher, until her skirt was thrown up among the flying folds of her wings. The spectators cheered the seemingly astounding feat of this strange dancer. As a climax, she laid one foot on a table, which of itself wouldn't have been so singular, but she followed that by throwing a second foot under her skirts to stand en. She didn't leave the puzzle long for guessing, but showed a third foot on the floor. She had used an extra false leg for the abnormal kicking. Her wages jumped next day to a hundred a week; and from that time, at odd jobs of eccentricity, she could com-mand good pay without other than lo-

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